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BULLETIN OF THE  
METROPOLITAN MUSEUM OF ART  
VOLUME XVI, NUMBER 10

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A LECTURE ON CENTRAL ASIA

THE Museum takes pleasure in announcing an illustrated lecture to be given October 18 at 4:15 P. M., by Professor Paul Pelliot, of Paris, member of the Institute of France, noted archaeologist, explorer, and authority on Central Asia. The lecture, entitled Archaeological Research in Central Asia, will be given in English and will be free to the public. It will describe M. Pelliot's expedition to Chinese Turkestan and his experiences in the walled-up storehouse of the temple grottoes near Tun Huang, where he found T'ang paintings and manuscripts of great value.

A NEW EXHIBITION OF PRINTS

ON Saturday, October 8, there will be opened in the print galleries an exhibition of the graphic work of Legros, Lepère, and Zorn, the three last to survive of the better known etchers of the second half of the

nineteenth century. With the exception of a few important items which have been lent by friends of the Museum, the prints to be exhibited are taken from the portfolios of the Department of Prints, to which they came in large part from the collection of the late Harris Brisbane Dick. An article on the exhibition will appear in one of the coming numbers of the BULLETIN.

EXHIBITION OF  
MODERN JAPANESE PAINTINGS

PAINTINGS by the members of the Japanese society of artists called the Bijutsu-in will be on exhibition from November 30 till December 26.

The Bijutsu-in is an institution which was formed at the end of the nineteenth century by a group of Japanese artists who wished to remain true to their national art and its traditions. They have continued to work in the Japanese style and count amongst their number many who have kept high the standard of pure Japanese painting amongst modern artists.

ORIENTAL RUGS FROM THE  
BALLARD COLLECTION

THROUGH the courtesy of James F. Ballard of St. Louis, Mo., the Museum is now exhibiting as a special loan sixty-nine oriental rugs of unusual interest and importance, selected from Mr. Ballard's extensive collection of over three hundred carpets. The exhibition, which will continue until December 31, opened to the public on October 8. The public opening was preceded by a private view for members of the Museum on October 7. The collection is installed in the Gallery of Special Exhibitions, D 6. A catalogue, with thirty illustrations and an introduction by the Curator of Decorative Arts, has been prepared and is on sale in the exhibition gallery.<sup>1</sup>

The periods represented in the exhibition are mainly the sixteenth and seventeenth centuries. The majority of the rugs are

<sup>1</sup>Loan Exhibition of Oriental Rugs from the Collection of James F. Ballard. xvi, 27 pp., 30 plates. 8vo New York, 1921. Price, 25 cents.

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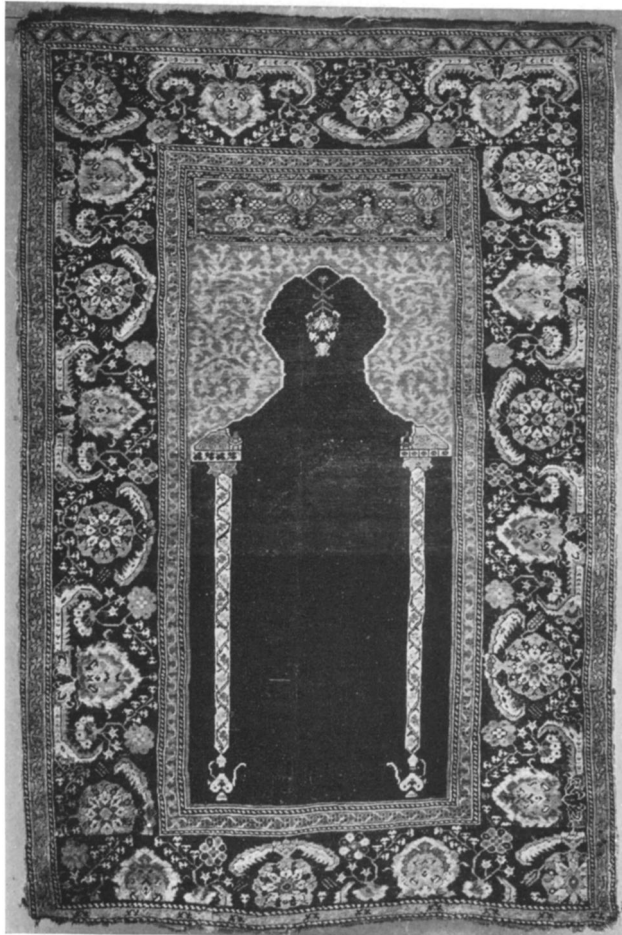
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# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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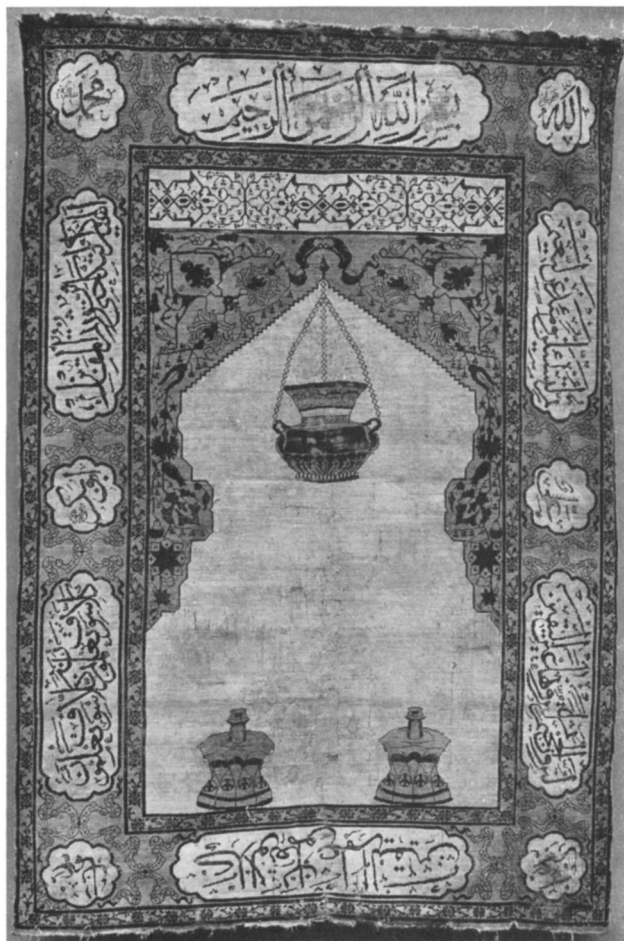
PRAYER RUG  
ASIA MINOR, EARLY XVII CENTURY  
LENT BY JAMES F. BALLARD

Turkish, from the looms of Asia Minor, but several fine Persian carpets and a few Indian and Spanish examples have been included in the exhibition, for comparison as well as for their own interest.

From southern Persia (Kirman) come

thoroughly characteristic in color. Of the two large Spanish rugs, one dates from about 1500 and the other from the early seventeenth century.

The largest group of Asia Minor rugs in the exhibition is composed of twelve



PRAYER RUG  
ASIA MINOR, XVI CENTURY  
LENT BY JAMES F. BALLARD

three characteristic pieces, including a rare double-niche prayer rug. Northern Persia is represented by two remarkable medallion carpets of about 1500 and by a rug recalling early Herat examples in design but possibly made at Tabriz. The single example of Indian origin is uncommon in design, but

Ghiordes prayer rugs of exceptional quality. These rugs, which hang on the west wall of the gallery, are balanced at the opposite end of the room by a similar group of prayer rugs from Koulah. Ten Oushak rugs, vigorous in color and design, make a splendid showing on the north wall of the

gallery. Here, too, are other Asia Minor rugs from Ladik and Bergamo. Two striking pieces on this wall are so-called "dragon carpets" with bold patterns of archaic character. Hanging on the opposite wall with the Persian rugs, or displayed on the floor of the exhibition gallery, are seven beautiful examples of the so-called "Damascus rugs"; these rare carpets, distinguished by their unusual color scheme, date from the sixteenth century and were probably woven in northwestern Asia Minor.

It may be of interest to quote the following extract from the introduction to the catalogue of the Loan Exhibition of Early Oriental Carpets, which the Museum held in 1910-11: "Although a beginning has been made in the Museum of Fine Arts in Boston and in the Metropolitan Museum of Art, no institution of fine arts in this country has as yet a collection of old rugs in any way equal to the collections in nearly every large European museum, especially in those of London, Paris, Berlin and Lyons."

Since 1910, the Museum's own collection of oriental rugs has been greatly increased through the Altman and the Fletcher Bequests and the gift of the J. Pierpont Morgan Collection. Furthermore, the Museum has been privileged, since 1910-11, to exhibit as an indefinite loan from C. F. Williams the treasures of the Joseph Lees Williams Memorial Collection of Oriental Rugs. With these collections supplemented by the present remarkable Loan Exhibition, it may be stated with confidence that the Museum offers today an unsurpassed opportunity for the study and enjoyment of oriental rugs. J. B.

### ART AND A NEW AGE

THIS letter, written by Sir Martin Conway, was published in the London Times of September 13. It was inspired by the controversy over the Museum Loan Exhibition of Impressionist and Post-Impressionist Paintings, and will be of interest to readers of the BULLETIN.

TO THE EDITOR OF THE TIMES

Sir,—The anonymous committee which in America has recently denounced post-

impressionist art, abusing it as Bolshevik, is perhaps not so mistaken in its diagnosis as in its invective. The art of any age is an exponent of the ideals of the age which likewise find expression in political and social movements. The world never stands still. No Constitution, no political ideal, no social order is final. When a political ideal has been carried out to such approximate completeness as people will endure it gives place to another. We used to be told that the war was going to make the world "safe for democracy," but while the words were being uttered victorious democracy was calling into existence forces which one day may work its downfall. Bolshevism and post-impressionism may well be different faces of one thing. A new world is certainly coming, though no one can yet say what will be its nature. It will not come in a year or in a decade, or even in a century, but slowly by gradual advance, stage by stage replacing the old. A revolution would not hasten it; a reaction would not delay it, for the changes in civilization and social-structure are changes of the heart and ideals of men before they are beheld as political and constitutional innovations.

Bolshevism with all its horrors, its false theories, its foolish experiments, is nevertheless a portent which must be recognized. It means something. Russia will not be the same after the storm has passed as it was before. Something new is arising there, just as something new arose out of or, at any rate, followed the French Revolution. The new world that is to be may well enough not be better than the old, but it will be different. Men talk glibly of progress when all they can be sure about is change. World epochs have succeeded one another since the birth of high civilization in ancient Greece, and each epoch has produced great art, great events, great minds, but whether one epoch was actually better than another may be questioned. Nature insists upon variety. "God fulfils Himself in many ways." Whether the new age now in its embryo stage will be better than the old is doubtful, but it will be different—different in ideals, different in forms, different in art, but the same in fundamental humanity even as we are the